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garnered far and wide, and picked out the best plays that have been published in France, Ireland, Russia, and Germany, and given them in translation to the American public.

The present play of Hervieu's can be classed as one of the matrimonial problem plays, melodramatic in the extreme, and valuable only as attesting the wide-spread opinion that the chains of matrimony are frequently galling. The translation in this instance does much to mar the value of the play. It is done by one Ysidor Asekenasy, a writer certainly very unfamiliar with English. The play reads like a halting and careless transcript by one totally uninitiated into the idiom of the English language. It would really have been more of a service to have published the play in French, since any one who had reached an adequate degree of culture to read it at all would be able to read it in that language; and the strange, foreign English really takes away much of the sense of reality that the play might otherwise have had. None the less, it is a powerful play in the general style of Ibsen's "Hedda Gabler."

THE MARRIAGE. By DOUGLAS HYDE. Boston: The Poet-Lore Publishing Company, 1910.

No greater dramatic talent has arisen among the young Irishmen of the late Celtic Renaissance than that of Douglas Hyde. His little dramas are closer to the earth than those of William Butler Yeats and nearer to the life of the people, while in characterization, charm of imagery, and tenderness of conception they outrank his.

We are in sad need in this country of a greater number of lyrical plays, and in their absence we are grateful to this eclectic publishing-house for giving us one now and then from foreign lands.

In *The Marriage* Hyde brings together Martin and his newly married wife, who, because they have no belongings, must separate immediately after the marriage; she to go back into service, he to go elsewhere to work. They are having their wedding breakfast of eggs and bread in a deserted cottage when a blind fiddler comes begging. It is needless to say that the fiddler turns out to be Rafferty, the great poet, and all home-comers from the fair drop in to hear him sing, each leaving his gift, so that the young married couple are well established, and it is only after Rafferty leaves that they find he has been dead a week. Then the married couple know that the great poet who had served and saved them was a man sent by God.

HUSBAND and THE FORBIDDEN GUESTS: TWO PLAYS. By JOHN CORBIN. New York: Houghton Mifflin Company, 1910.

Mr. Corbin shares Colonel Roosevelt's anxiety as to the future of the race. The first play, "Husband," is an amusing satire upon the over-ridden, overworked, indulgent American husband. It is entertaining enough, though not very deep, and there is some sense in the interesting preface which gives Mr. Corbin's views of women under the title "Wife."

The "Forbidden Guests" is hardly more than a single scene. Dealing, as it does, with race-suicide, and coming perilously near to the historic step from the sublime, it holds its own fairly well. One never laughs until an hour or so after one has laid the book aside.